



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

"King Lear," by Edwin A. Abbey, the frontispiece to this number of ART AND PROGRESS, was recently presented to the Metropolitan Museum of Art by Mr. George A. Hearn, who secured it last May at the sale of the George McCulloch collection in London. In 1898, the year it was painted, this picture was shown at the Royal Academy, and later in the Guild Hall, London, and in the International Exposition in Rome, exciting in each instance much interest. The incident which is the motive of the picture is found in the first scene of the first act of "King Lear," where the old King leaves the stage after disinheriting Cordelia. She is in the center of the scene. Beside her stands the King of France bending to kiss her hand. To the left are Goneril and Regan who bid her a contemptuous adieu. At the right, Lear is seen departing, assisted by his attendants and followed by his faithful dog. As Mr. Bryson Burroughs has truly said in commenting upon this painting in a recent number of the *Bulletin* of the Metropolitan Museum, "Edwin A. Abbey combined the gifts of a popular illustrator with a rare painter's skill. He could tell a story dramatically and clearly within a composition which seems designed primarily with the idea of balance and decorative effect. He had marked ability in posing figures so that their expression could be readily grasped, and in clothing them in picturesque garments, real costumes that people could wear, in which no detail or trifle is slighted. All of these talents he has, without doubt, used to good effect in this picture."



KING LEAR

EDWIN A. ABBEY

THE METROPOLITAN MUSEUM OF ART